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ABSTRACT

This serial issue is devoted to examining the artists of Germany, their cultural economy, and their increasing dependence on public agencies for support. The prospects for the up-and-coming generation of artists are examined and the available training institutions, teaching staff, study programs and qualifications for professional prospects and career opportunities. Articles include: (1) "Professional Artistic Training in Germany: An Introduction" (Andreas Joh. Wiesand); (2) "Training at Colleges of Art" (Carl Friedrich Schroer); and (3) "Training at Colleges of Music" (Werner Schulze-Reimpell). (EH)

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EDUCATION
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SO 027 556

PROFESSIONAL GOAL: ARTIST

Visual Art

Music

Performing Arts

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Andreas Joh. Wiesand

PROFESSIONAL ARTISTIC TRAINING IN GERMANY

Many a foreign observer must almost gain the impression that "cultural activity" in Germany is part of a "perfect world". Whereas cultural institutions are being closed or "privatized" in other countries, new ones, (mainly) sponsored by the public purse, are being opened in Germany. In the last decade, for example, training and continued training institutions have been set up in Cologne, Karlsruhe, Munich and Wolfenbüttel. A museum boom has also resulted in a wealth of new establishments emerging at local level which, of course, quite apart from their limited purchasing budgets, are now running out of operating funds whilst the qualifications of the staff are nothing short of enigmatic in many cases.

This suggests that the cultural scene in Germany is not all milk and honey. For the first time ever, the last few years have seen a reduction in public spending on culture in various cities and federal states with no guarantee that this hitherto unknown trend in Germany will not continue. This threatens the continued existence of public theatres, museums, libraries and other cultural facilities. The public broadcasting system is also caught up in a financial crisis. Only recently, the *Kulturkreis* (cultural circle) within the Federal Association of Industry – which can hardly be suspected of being a lobby for cultural organizations – made a public appeal to the state:

"Culture is not a consumer product which can be exchanged, replaced or dispensed with at short notice; it is a permanent and obligatory investment." With regard to the much discussed but frequently overestimated opportunities of "cultural sponsoring", it states: "Private and industrial patronage can only supplement public promotion of culture, but not replace it." (*"Kulturförderung in gemeinsamer Verantwortung"*,/ "The Promotion of Culture as a Joint Responsibility", Vols. I and II, 1995/96).

This question is of great importance for the artistic and related professions in the narrower sense if one bears in mind the fact that the majority of the 130,000 persons professionally engaged in this sector, of whom nearly 40 percent are self-employed, are directly or indirectly dependent (as employees or on a "permanent freelance basis") on public agencies. The cultural economy, i.e. the book trade, film production, music business etc, is likewise dependent on the productive artistic efforts of those who earn their livelihood mainly in the publicly-sponsored cultural and media sectors.

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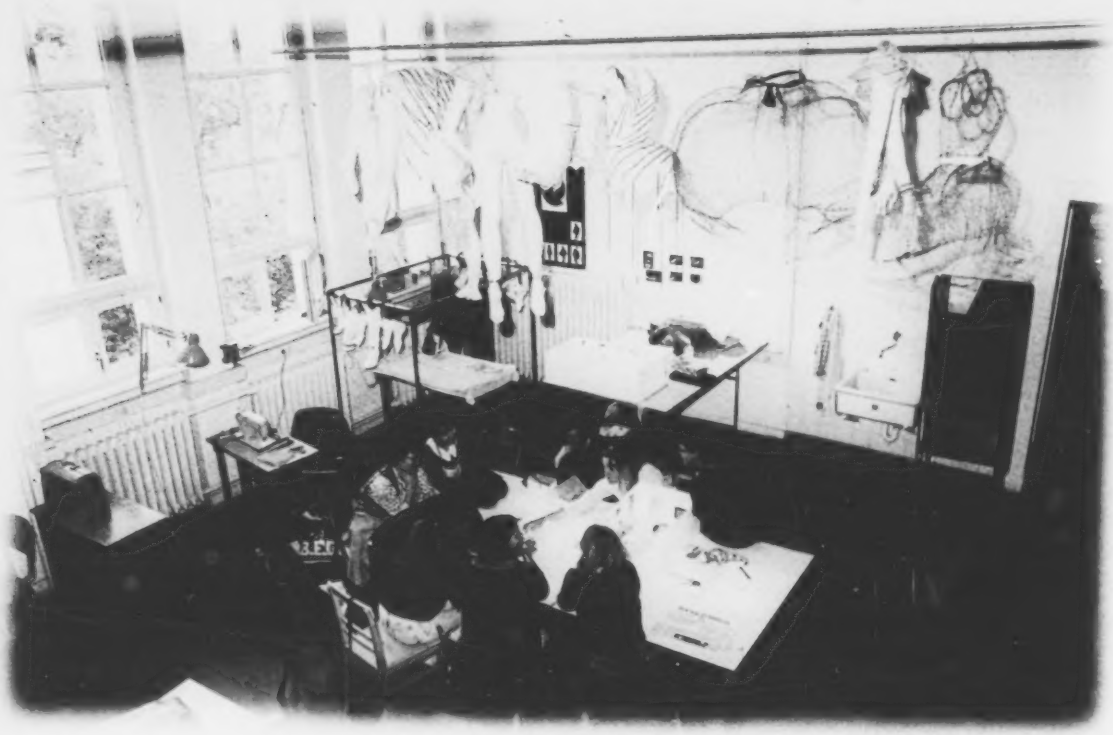


Photo: Rainer Christoph

The profession of artist is the dream job of many young persons. The surge to art and music colleges continues unabated.

Obviously any decision to follow a course of study in the visual arts, music or the performing arts cannot be governed by problems and worries of this nature. Now as ever, many first-year students are confident that, despite the unfavourable situation, they will nonetheless make the grade on the strength of their personal "talent", unconventional ideas or good "connections" – something which should in no way be criticized. It is only after initial appearances, engagements or other artistic attempts, successful or abortive efforts to capture and maintain a personal place in a slightly oversaturated market, however, that they are then obliged – at the latest – to ask themselves whether their aspirations with regard to profession or career have not been built on sand. Consequently, there is no harm in thematizing certain "questions of survival" either prior to or during training. This goes without saying anyway in the case of subsequent further training.

This issue will not only take a closer look at the prospects for the up-and-coming artistic generation; it will also concern itself with the available training institutions, teaching staff, study programmes and final qualifications – not in the form of a dry, encyclopaedic "survey" but in as exemplary and lucid a manner as possible from the point of view of two expert journalists. Their contributions will provide the relevant details in separate sections for the visual arts, music and the performing arts. In so doing, they will also give information on current practice and examples of peculiarities, especially at colleges of art and music.

The particular features of these two professional fields and their training institutions, incidentally, result to some extent in varying manners of presentation.

▶ In the performing arts, and yet more so in music, even first-year students often have a clear picture of subsequent professional prospects and career opportunities which – with the important exception of dance and ballet studies – is reflected in the fact that the pattern followed by most subjects is relatively uniform from college to college.

▶ The uncertain prospects in visual art, on the other hand, suggest first and foremost that, as a matter of principle, a closer look should be taken at the opportunities awaiting free-lance work in this field, and above all that the up-and-coming generation should be equipped with the essential wherewithal on a more or less regulated basis. Even within individual colleges of art, the training programme varies from class to class according to the "personal styles" of the artists.

Before setting out the relevant details, however, the provision of a brief statistical overview circumscribing the subject will undoubtedly prove helpful. In the last few decades, the number of students at colleges of every description have, in general, undergone a marked increase in the artistic and related subject groups, including basic or accompanying subjects in the academic and educational sectors. In this context, statistical trends based on data material only serve some purpose in respect of West Germany up to 1991/92 since studies in the former German Democratic Republic (GDR) were largely regulated: whereas in West Germany there were only about 45,000 students in the 1977/78 winter semester (WS), this figure had grown to nearly 70,000 by 1987/88 WS and almost 80,000 by 1991/92 WS. According to the latest available figures, the figure is now just under 90,000 in united Germany (see survey opposite).

In this perspective, however, the theoretical basic or accompanying subjects relating to musicology, theatre studies and communication science reveal greater above-average growth rates than artistic subjects in the stricter sense. Music and art teaching, on the other hand, which students regard to some extent as a "safety net" for an artistic career or subsequent "means of livelihood", reveal below-average growth rates (music teaching) or even a drop medium-term (art teaching). Obviously students react relatively quickly to changed employment-market trends – in this case to the appointment policy in schools.

Current details in united Germany (1993/94) which, in view of the newly-included higher education institutions, were expected to show an overall increase in student numbers, in fact, did not do so, particularly in the essentially artistic disciplines. On the contrary, there is a growing trend (mentioned above) towards theoretical subjects of an investigative or informative nature in the arts. Cultural education courses are also proving increasingly attractive once more, in contrast to practical art studies which, in some cases, are even experiencing a downward trend. At a figure of 16 percent over the last two years, this decline – which would have been even greater if the higher education institutions in the East German states (*Bundesländer*) had not been included – is particularly marked in visual art.

This undoubtedly results from the fact that the economic prospects of a desired "profession" carry greater weight than they did formerly in the minds of today's first-year students: 1990/91 marks precisely the point in time when the German art market made front-page news following spectacular flops at contemporary art auctions and several galleries even going bankrupt. In the German art-market metropolis of Cologne, for instance, gallery sales dropped by a third within the space of two years). During the eighties, on the other hand, visual art experienced a hitherto unknown "boom".

Of the approx. 80,000 students following courses of a mainly artistic nature in 1992, no more than 28 percent were doing so at West German music and film colleges – as opposed to 50 percent at universities and comprehensive universities, and 12 percent at teachers' training colleges and polytechnics. A completely different picture is obtained, of course, if educational and academic disciplines, and "applied" art (design etc), which is usually taught at polytechnics, are disregarded, and only the practical art subjects in the stricter sense are taken into account. It then emerges that in music about 98 percent, in the performing arts as much as 100 percent and in visual art a good 60 percent fall to colleges of art and music. (If needs be, this figure could even be enhanced by including certain specialized institutes such as municipal conservatoires, schools of drama and ballet, and academies for church musicians – all of which do not feature in the above statistics.) The clearly dominating role of the art and music colleges for students of the "traditional" art subjects – accounting for 75 percent of the 8,900 full-time and part-time visual and performing arts teachers, and music(ology), is reason enough for this publication to concentrate entirely on these institutions. Moreover, the trend seems to indicate an enhancement of this dominance. The drop in first-year students in the visual arts, mentioned above, was more marked at polytechnics (*Fachhochschulen*) than at colleges of art, several of which even experienced increases.

Maybe, in one of its future surveys, *Education and Science* can deal in greater detail with training programmes (and with other types of higher education institutions) which, as technically-oriented or "applied" disciplines in the wider sense, are linked with the cultural and media sector. Apart from educational subjects and design, these include, for instance, such subjects as journalism, restoration, the increasingly popular subject of "cultural management" (also offered at several colleges of music, e.g. Hamburg) and special courses for sound engineers, art and music therapy and, of late, "book science". Training for professions in art journalism in the film and television sectors is also undergoing radical change.

Since this will undoubtedly seem unusual to many a reader in other countries, it should be explained that, in Germany, there is no compulsory "canon" for the way in which courses of study are conducted in art, art education or the science of art and completed according to examination regulations. The combinations of subjects and specializations are correspondingly "chequered".

A further pecularity in German higher education institutions, particularly in the case of colleges of art and music, is their legal and political autonomy. Even if state or political authorities express "reservations"

Changes in student numbers in subjects with an artistic emphasis 1978-94
Details up to 1990/91 old federal states only; 1993/94 also includes new federal states; not including polytechnics and private schools

First subject (part. combined)	Absolute figures (per winter semester)					Change in %
	1977/78*	1982/83*	1987/88*	1991/92*	1993/94**	1978–92*
Instrumental music	3,667	5,086	5,824	6,047	5,955	+65%
Other music subjects (e.g. conduct.,voice)***	632	1,173	1,338	1,550	2,278	+145%
Perf. arts, producing.	1,263	1,218	1,388	1,296	1,303	+1%
Visual art (painting, drawing, sculpture etc)	2,840	5,092	4,842	5,079	4,291	+79%
Music and art teach.	14,372	16,648	14,045	14,978	17,366	+4%
Other subjects (e.g. musicology, fine arts, design, film/TV, journalism etc)	22,375	35,976	46,496	52,219	56,609	+133%
Total	**45,149**	**65,193**	**73,933**	**81,109**	**87,802**	**+75%**

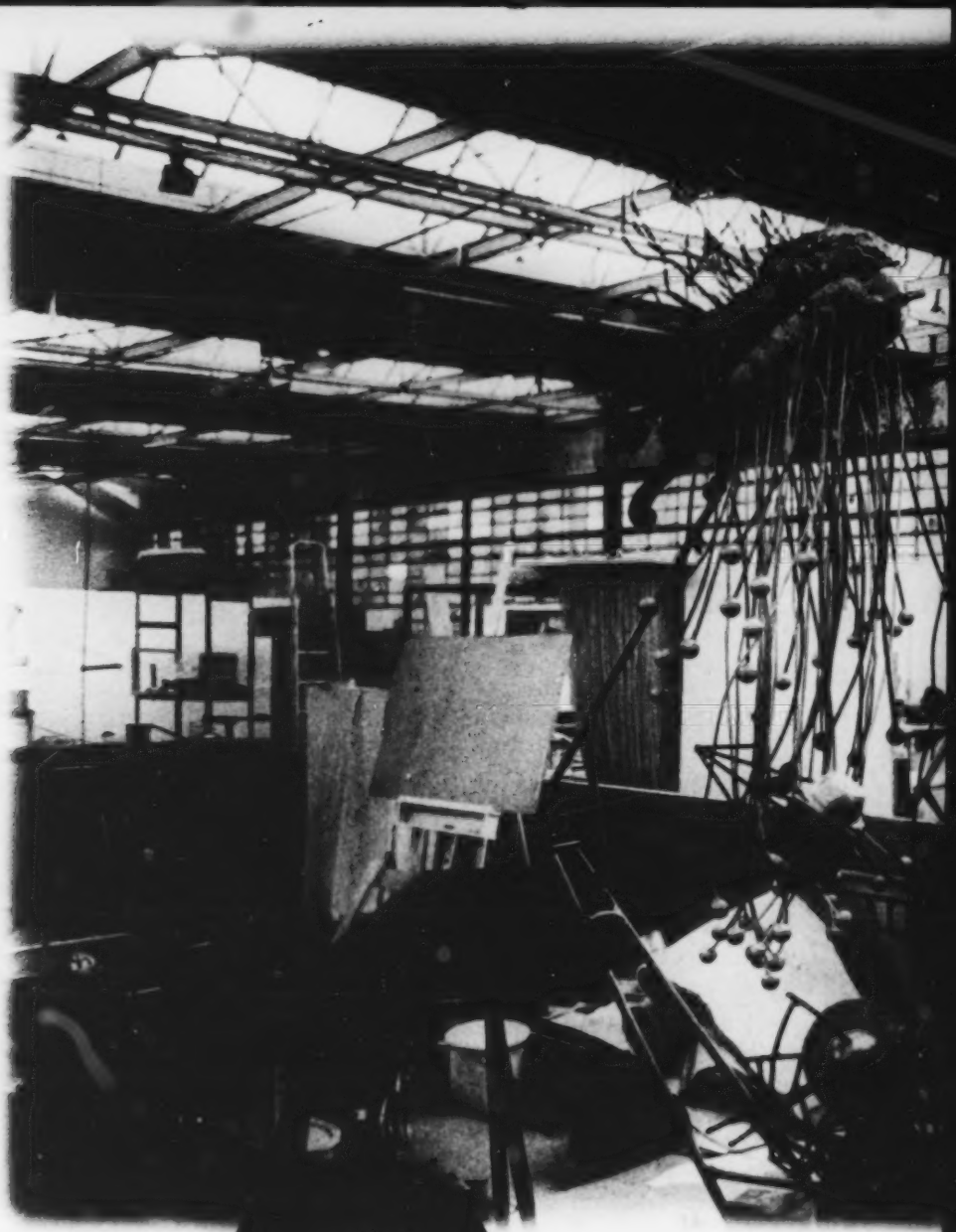
* West German states only
** Germany as a whole (East and West)
*** Including church music, composition, sound engineer

Source: prepared by the Cultural Research Centre, based on figures provided by the Federal Statistics Office, Wiesbaden

about plans and activities within these institutions, the teaching staff can still determine their own affairs within a broadly conceived framework. In this context, constitutional experts such as Friedhelm Hufen (author of *Die Freiheit der Kunst in staatlichen Institutionen*/The Freedom of Art in State Institutions, 1982) stress that the freedom of art and teaching at academies and colleges of music, "as the entitlement to protection vis-à-vis sovereign decisions", goes beyond "the legally implementable subjective right of individual artists" and "also develops normative effects within state institutions". Nevertheless, what the state can, indeed, must ensure in this respect, is the observance of freedom-promoting "structural principles". These include "individuality, plurality, transparency and protection of artistic minorities".

Despite the legally guaranteed safeguarding of their autonomy, however, the inclusion of colleges of art on an equal footing in higher education legislation was important. Basically, the principle of the committee and group university was also applied to colleges of art and music; principals (rectors or presidents) are elected, the administrations are headed by chancellors or directors. This guarantees a certain amount of transparency and facilitates public discussion of reform efforts. The fact that students and professionals from the cultural scene still regard such reforms as far from adequate, and, in some cases, continue to openly criticize the colleges for their "antiquated customs", "academism" and remoteness from practice (especially in the visual arts and dancing instruction) is another story. Even the traditional master-pupil relationship at colleges of art no longer results in complete dependence on the part of pupils: on the contrary, the latter can, as a general rule, terminate this relationship without fear of sanctions. Artistic colleges have been partially successful in their struggle to obtain the right to award doctorates. In addition to diplomas, which are often available, there are now plans to introduce MA courses as well.

Photo: David Ausserhofer



The students' zest for experiment knows practically no bounds at colleges of art.

Carl Friedrich Schroer

TRAINING AT COLLEGES OF ART

According to one pragmatic definition: "Art is what artists do". It stems from Jean-Christophe Ammann from Frankfurt, one of the most influential museum curators in the field of contemporary art. But who can claim to be an artist? What defines him or her?

Art and artists – Two undefined terms

The professional designation "artist" is not legally protected and consequently open to all. "Everybody is an artist," was one of Joseph Beuys' favourite sayings, which could be complemented by "as soon as one feels called to art". Being an artist is thus more of an attitude or form of existence than a job identification. Basically, in an open society, anyone overcome by the urge or the calling to indulge in art can style himself an artist. In other words, in the first instance self-appraisal and self-assertion decide who is an artist.

There is no doubt about the fact that this conscious development opens up the path to every "freelance" artist. Whatever the case may be, without this self-conception there would be no art. Thus far, Ammann's pronouncement is correct. But this is where the difficulties surrounding an artist's existence really begin, and, incidentally, Ammann's definition. When all is said and done, the converse conclusion is not valid, i.e. that art is linked with quality, criticism and selection. It goes without saying that not everything an artist does can be regarded as art. The same applies to artists' actions, activities and utterances.

Exaggerated self-assessment or talent?

Regarding oneself as an artist or the intention to be one evolves as a rule from artistic talent. Little of a hard and fast nature can be said about how and when this becomes apparent to oneself and to others. Experience shows, however, that a distinct inclination towards artistic activity, initially of a playful nature, becomes apparent in early childhood. Without this obvious artistic talent, studying art is doomed to failure right from the start. Furthermore, because of the subsequent extreme professional pressure, an artist without a marked degree of talent will be unable to make the grade – with or without academic studies. Self-appraisal and actual talent are frequently poles apart. Although there are usually unmistakable signs of exceptional artistic ability in most cases, there are no generally-binding examination criteria.

As a result, all colleges of art, comprehensive universities and polytechnics in the Federal Republic of Germany only admit a limited number of candidates to visual art (painting, sculpture, drawing, photography,film etc) courses. An entrance examination precedes admission. Only one in ten to fifteen candidates was successful in recent years. This strict selection procedure is not so much governed by limited admission capacities as it is by the need to establish a candidate's identifiable artistic ability. It is talent, and talent alone, which offers the possibility of promising studies and the path to eventual artistic stature.

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On the other hand, Joseph Beuys, whose class at the Dusseldorf Academy of Art boasted a large number of outstanding and successful pupils, made the "training of human beings" the focal point of studies. In 1972, he temporarily suspended the entrance examination and accepted all candidates.

Paths outside the academy

Unlike most other occupations, an artist may practise his "profession" without having to offer proof of a successfully completed course of studies or other form of training. It is unprotected (like the professions of journalist, broker or housewife). As a member of the "self-employed professions", the artist is independent, which, in turn, means that he operates on his own account. His work develops in permanent self-application. This, in essence, achieves the long sought-after autonomy of today's artists but by no means implies patent protection or invulnerability to competition. Other professions and the consumer industry readily borrow artistic forms of expression and visual strategies for their own purposes.

This particularly applies to Andy Warhol, who began his career in the fifties as an industrial artist, and soon became a celebrated star in the New York art scene. He coined a phrase which ironically reflects the double-edged nature of freelancing in the artistic world. "The difficulty is having to think out all the tasteless things personally which have to be done. When I pause to consider what sort of person I would like to have at my disposal, I think it would probably be a boss who could tell me what I had to do; this makes everything so terribly simple when one has to work."

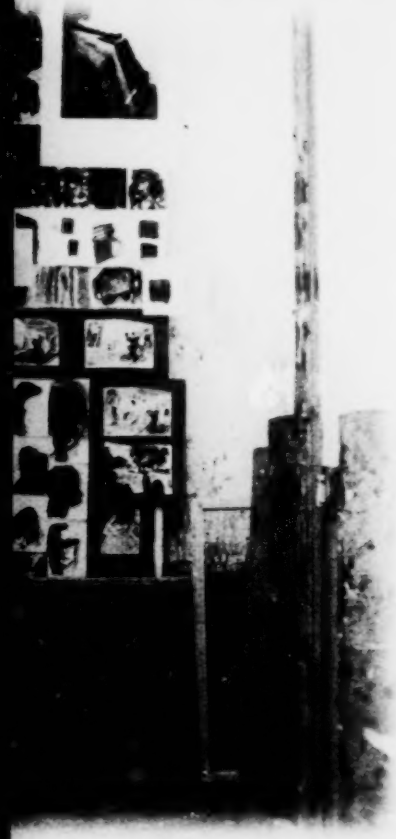
Photo: Hubert Neuenburg

Experience shows that a successfully completed course of art studies does not guarantee – artistically or financially – a successful career, and that breaking off art studies, voluntarily or compulsorily, must not be regarded as the collapse of an artist's career. It is common knowledge that there are quite a few acknowledged artists working successfully in the art sector who spent only a few semesters at a college of art or underwent no form of academic training at all. An outstanding example is Vincent van Gogh. And there are famous, indeed, revolutionary artists such as Wassily Kandinsky, Max Ernst, Man Ray, Marcel Duchamps, Yves Klein, and Francis Bacon, the British painter, who made the grade without college training.

The paths followed by these self-taught artists to achieve their own personal form of expression are as varied as their personalities. In some cases, they deliberately rebelled against the academicism of their day, were proud of the fact that they were self-taught, but often became art-college teachers themselves in later years. There is little which can be said in general about artistic training outside colleges of art. The individual paths differ so much that it is almost impossible to assess the prospects of success.

The artist – a much-coveted role with gloomy prospects

Opinion polls regularly show that the "artist" (in various fields) holds a great fascination for schoolchildren and young persons. In times of relative prosperity and political stability, many persons no longer regard artistic activity as just a hobby, but also as their future profession, and strive to undergo the necessary training.



TRAINING ARTISTS – AN ANACHRONISM?

Artists can be trained but not made. Since, however, art does not merely consist of the higher orders, but a lot of other factors, too, the path to professional artist can be shown. Of much greater importance to young artists is what they experience in discussion with others, in the company of other artists, thus discovering their own criteria. In my opinion, I think the much-questioned academy serves a useful purpose in this connection. I think it is essential to be critical of one's own work. Developing one's own figure in the community in comparison with others, both with other artists and with the teacher as a model. This, despite all criticism, is the decisive advantage offered by colleges of art.

On the one hand, an artist must have craftsman-like ability; a painter must be able to prime, know what glaze is. On the other hand, before starting to do art, he must realize that it also hinges on other basic conditions. An artist must gain insight into what is going on, the art scene and the art market which calls the tune as soon as the picture leaves the studio. That's the one aspect. The other thing the college should support is the question as to how artists-to-be see themselves, how they find their way, and what detours they are prepared to make to become artists. Here, too, the college should provide encouragement.

Manfred Schneckenburger, rector of the Munster Academy of Art

In this context, preference is given to colleges of art. The majority of young persons in search of their "dream profession" submit their application portfolios to art colleges.

Young persons regard the path via academic art training as the best guarantee of achieving an adequate livelihood as an artist. Nor is this purely fortuitous. The professionalized art sector is paying increasing attention to the artists's provenance, particularly during the difficult early stages of artistic practice. It is of decisive advantage during the initial lean period to be able to offer the name of a famous professor and a prestigious academy. This is no different in other professions. The extent to which this bonus is a help, though, depends very much on the case in question.

One thing is certain, however: anyone relying on higher educational studies to provide security is deluding himself. Now as ever, only about five percent of all graduates of German colleges of art – some 5,000 students are currently studying visual art in the stricter sense – can live entirely on their art. What is more, there is a downward trend. Only a small fraction of freelance artists succeed in achieving enough recognition and remuneration during their lifetime to be able to earn a living – irrespective of a successfully completed academic course. Comparative figures for college-trained graduates and self-taught persons are not available.

The choice of art college

Anyone aspiring to study art at a German higher education institution, should make the effort, prior to application, to find out which academy is the most suitable for his or her purposes. It is useful to consult a "Study Guide" offering detailed information about the individual colleges (see bibliography). Even so, all candidates can obtain information on the courses of study and requirements directly from the college of their choice.

Admission procedure

At all colleges of art, admission is decided on by a specially-appointed commission. As a rule, admission procedure consists of two stages. Initially, a candidate must submit a portfolio of his or her own works several months before the semester commences. If these works are considered promising enough to embark on the desired course of study, the candidate is invited to an examination interview. If this hurdle is also cleared, the candidate is regarded as having passed the entrance examination. Studies can then commence.

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TEACHING PROGRAMMES AT SELECTED COLLEGES

The *College of Arts, Berlin (HdK)*, offers five courses of study : visual art embracing painting, sculpture, graphic art; in addition, teacher courses in visual art, as well as architecture, industrial design and stage design.

The *College of Visual Art, Braunschweig*, offers the following courses: free art (final qualification: diploma) and a continuation course in visual art (final qualification: master pupil). The programme also includes industrial and graphic design, courses for would-be teachers, and a continuation course in art and design (final qualification: MA).

The *College of Creative Art and Music, Bremen*, offers courses in free art, with the emphasis on painting/graphic art/film or plastics/ceramics.

At the *State Academy of Art, Düsseldorf*, both free art, and art education courses are offered, and, in addition, architecture, within the framework of a four-semester continuation course. The teaching programme includes all academic courses, e g. history of art, philosophy, esthetic theory and sociology. Düsseldorf also has individual classes for stage design, photography and video art.

The programme at the *State College of Visual Art, Frankfurt-on-Main (Städelschule)*, is devoted exclusively to free visual art. There are also post-graduate courses in architecture. Teachers offer photography, video, silk screen.

The *College of Visual Art, Hamburg*, offers free art and teacher courses, as well as architecture, town planning/industrial design and visual communication. The programme in the interdisciplinary sector includes the history of art, modern esthetics, art theory and familiarization with artistic practice.

The *State Academy of Visual Art, Karlsruhe*, offers courses of study in painting/graphic art, sculpture, and art education (final qualification: diploma).

The *Kassel Academy of Art* has been amalgamated with *Kassel Comprehensive University (GhK)*. Art training is possible with the following main points of emphasis: visual communication, painting, drawing, graphic art, sculpture/plastic art, design and ceramics.

The *Academy of Visual Art, Munich*, offers courses in painting/graphic art, sculpture, ceramics, applied graphic art, stage design and costume, goldsmith's art, glass and light, interior design, and a continuation course in architecture and art education.

Of all the colleges of art in the Federal State of Baden-Württemberg, the *State Academy of Visual Art, Stuttgart*, offers the greatest number of courses: painting, free graphic art, sculpture, free and applied ceramics, glass design, stage design and art education, interior design, furniture design, textile design, product design, restoration and technology of paintings and painted sculptures.

Every academy takes the greatest pains with regard to the admission procedure – in its own interests. It is designed to select only the best, i.e. the most talented applicants. After all, the reputation of colleges with a long tradition, such as Munich, Berlin or Düsseldorf, depends very much on the success achieved by the future generation of artists. The decisions reached by the commissions, however, are by no means of a standardized nature. As mentioned above, views differ with regard to what "quality" actually is and which submitted works are indicative of talent. For this reason alone, applying to all colleges simultaneously is an undoubtedly risky undertaking. The training they provide is by no means interchangeable at will. What is more, this all-out procedure tends to weaken personal chances: there are not many candidates anyway who are in a position, at such a young age, to submit several portfolios simultaneously.

A portfolio must only contain personal works. They are not expected to be of a finished, completed, "accomplished" nature; what is called for is an "honest", seriously-intended point of departure, an original approach to a given subject. The more individual a submitted work is, the greater are the chances of admission. It is artistic potential which is sought after, not the finished artist.

First and foremost, the inviglated examination seeks to get to know the candidate's practical skill. At almost all German colleges of art, the examination consists of several sections:

- ▶ a free choice of subject
- ▶ set assignments in various media and techniques
- ▶ a discussion on study intentions and expectations

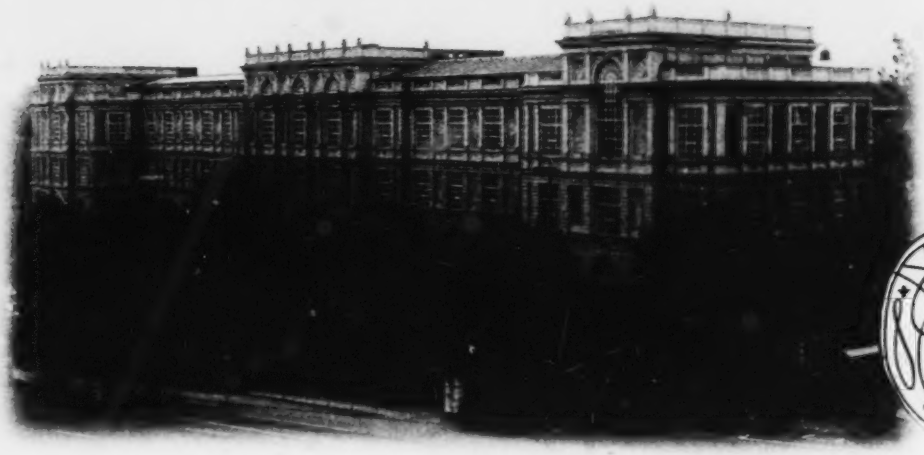

Photo: Hubert Neuerburg

An exciting new seal has been designed for the venerable Düsseldorf academy, by its director, Markus Lüpertz

Studies

Orientation stage

Training commences with a basic course (orientation stage) which usually lasts two, and sometimes four semesters (Braunschweig). During their first year, students have the chance of acquainting themselves with the routine at the academy and – on the strength of the opportunities of comparison offered – of deciding on a particular class. The choice is also governed by other factors: choice of a particular professor, studying with the closest fellow-students, and, as a rule, the artistic form of expression, i.e. the medium. Admittedly, although the "class style"of the old stamp no longer exists, the personality of the professor within the old class system still largely governs the studies process. Volker Rattemeyer, now director of the Hessian Regional Museum in Wiesbaden, put the situation in a nutshell ten years ago: "The teacher is the teaching content". This has changed little. In view of the central and sometimes overpowerful position they enjoy within the academy system, too little heed is paid to the professional criteria for professors of art.

Swopping classes is possible under certain conditions. Students must be fully aware of the fact, however, that this move is fraught with much greater consequences than optional attendance at seminars and lectures in academic courses. Changing from one class to another frequently implies a radical change in the artistic conception experienced so far and, as a result, must be given careful consideration. Often the length of a course of study is not sufficient to cope with a swop, to allow the changed artistic approach to mature.

Despite all the argument about obligatory training aims for courses of study in free visual art, there is no doubt about the fact that colleges of art are the place offering would-be artists ample opportunities of comparison – with fellow-students of a similar age in their own class and with students from other classes and media, with more advanced "master pupils" and the creative work of the lecturers and professors. It is this unique pool of information, offering an undreamt-of wealth of stimuli and competition, which makes colleges of art so attractive and useful.

I went to Dusseldorf to get a personal impression of what things are like there. The working atmosphere in Dusseldorf appealed to me straight away – industrious and diligent. I had a look round the classes and kept my ears open before finally deciding to apply for Prof. Gunter Uecker's class. I changed over to Kounellis when he came to Dusseldorf because I was more in line with arte povera and wanted to develop my talents under his guidance.

My studies in Dusseldorf paid off. I had the opportunity to get to know many styles of art there and to be involved in current discussions. The ones I had with colleagues and professors were particularly stimulating and important for my own artistic development. At the moment, however, activity at the academy seems rather dull once more."

Anna-Lea Koppen from Kittee (Finland), Academy of Art, Dusseldorf

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I wanted to become an international artist, so I left my native Korea and went abroad. I was the only foreigner admitted to Gerhard Merz's class after very strict selection.

But his teaching style consisted more of theory and discussions on art and esthetics. After three years I changed overto Christian Megert. There I eventually became a master pupil.

Compared with foreign students, their German counterparts often have the advantage of being able to fall back on many good contacts. My artistic development in Dusseldorf, however, made good progress. I met many artists and I visited excellent exhibitions. I also had many good opportunities to work myself and to display my works to interested people. I would like to stay on in Germany as an artist but am having difficulty at the moment in obtaining a residence permit.

In my experience, it is not always the "famous names" of professors or the art school which help young students. They must, without fail, find their own style, their own language. It is fundamentally important for foreigners to learn German. After all, the study of art also includes reading up-to-date books and, of course, the newspaper."

Koo Young Mo from Chungnam (Korea), Academy of Art, Dusseldorf

Manfred Schneckenberger, one of Germany's leading exhibition organizers, and rector (principal) in Munster, is of the opinion that studies at an academy consist of two parts: work in class and "orientation in the art scene outside". On completion of the basic segment of studies (orientation stage), students frequently have to take a further examination (intermediate diploma). An intermediate examination of this type of a student's achievements during the trial period is expressly stipulated in Berlin, Braunschweig, Düsseldorf, Frankfurt, Munich and Nuremberg. On the strength of the finished works, an academy commission decides whether the students can achieve the aim of the studies course and be definitively admitted to a course of study.

The main course of study

Students successfully completing the basic segment then embark on the main course. Free visual art studies last seven to eight semesters as a rule. Extension of the study period is usually possible if further studies in depth seem purposeful for students who have been awarded the status of "master pupil". The decision as to who receives this award is the sole reponsibility of the head of the class. Often no more than two or three out of a class of about thirty students, who have completed their course, receive the title of "master pupil".

Training in the advanced segment or main course normally takes place in *Fachklassen*, i.e. specialized classes. This means that students develop their skills in the care of a *Fachlehrer*, i.e. specialist teacher, in the particular art medium they have freely chosen as their main subject (e.g. painting, sculpture, photography, video). What is meant by "care" is left to the individual teacher. This choice should also be made in the basic segment; it is common knowledge that many teachers, particularly professors who are in great demand internationally, are seldom at the disposal of their students in class. Others, on the other hand, are present in class almost daily. At no college of art are professors obliged to be present. In other words, anyone who is likely to need a person he or she can readily turn to for help or frequent corrective advice, should choose a professor who is often on hand.

Three teaching models

Volker Rattemeyer sets out three "basic positions" which can be regarded as typical concepts of present-day art training.

The sole task of the first position is to provide students with the freedom to develop their artistic and esthetic skills according to their own ideas. The college's responsibility is more or less the provision of the material requisites, i.e. studio, workshop, work materials, model etc. Recourse to the teacher or study content only takes place at the wish of the students.

In the second position, a student must decide on a specific professor and be more or less prepared to accept the latter's teaching concept and approach to art unconditionally. This almost always results in the student developing a close relationship with and dependence on the teacher. This pragmatic teaching approach, in line with the master-pupil principle, is aimed first and foremost at pursuing paths to solutions, strategies and stages in the artistic process which the teacher knows well and has experienced personally. He decides what is right.

The third position is the most undefined and is based, as a matter of principle, on the open-ended nature of artistic development. Since no-one can say definitively what art is, or how it will progress, the third position regards the purpose of art studies as providing students with a course of training under comparatively unregulated conditions in which they acquire both craftsmanlike and esthetic competence in a particular field of art and are given the opportunity to try out

the rudiments of interdisciplinary and intermedia artistic practice. Learning and teaching involves several lecturers. As a general rule, this enables students to acquaint themselves with various approaches to art, "artist types", materials, media and objectives. Students and teachers work on the basis of equal partnership and devise ways of solving problems jointly.

A switch between these briefly outlined basic positions is extremely difficult during the course of studies. However unfavourable these "monocultures" at colleges of art may be, jumping from one form of teaching to another will have harmful effects. Courses of study are normally too short for this.

In Rattemeyer's opinion, however, the "range of what is offered" at academies is adequate: "Diverse variants derived from one or all three concepts are to be found in day-to-day training practice at almost all academies."

Further study courses

Apart from their point of main effort, (i.e. the artistic medium, the form of expression chiefly used), students must also acquire additional skills and theoretical knowledge from other teachers. Clearly, art training places the emphasis on the development of "artistic practice". The purpose of art-related theoretical and subsidiary subjects, esthetics, the history of art and architecture is to provide students with supporting study programmes – over and above their practical artistic work. Some colleges offer a wide range of theoretical programmes in the form of lectures and seminars, devoted to such subjects as the philosophical, sociological or psychological aspects of art. Other topics dealt with include the relationship between art and the public, art and the media, the art market, new fields of artistic activity, and "exhibition and competition projects".

Students do not always follow the theoretical courses on a regular basis. What is more, it has been noted that academies have been moving away from theoretical subjects in recent years and restricting themselves more to the practical training of artists. Students will have to look more and more outside the walls of an academy for the wherewithal to become a highly educated artist with a good theoretical background.

Furthermore, the vocationally-oriented training programmes are also a matter of some dispute. No matter how bad the economic and professional plight of artists may be, it is still questionable whether colleges of art are the right institutions to redress the situation. There are already far too many artists being trained. The professional market has long been unable to absorb academy graduates. Stepping up preparatory voca-

Photo: Heinz Baumüller

What was abundantly clear to me was that winning this federal competition represented a handsome springboard to success. I had as good as sold my prize-winning work – to a leading collector what is more – when Joseph Beuys drew my attention to two mistakes which were not readily apparent to everyone, asking me to save this tree. After giving the matter careful consideration, I agreed.

We sawed up my sculpture and Beuys made two out of it, with me assisting him. This provided me – among other things – with two enormous advantages. First, I was able to experience directly what plastic art was all about, and second, it spared me from too early and unjustified a success.

Heinz Baumüller, Düsseldorf, prize winner of the 1984 Federal Competition

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SELF-CONFIDENCE AND PERSONAL RHYTHM

C.F. Schröer: Can artists, who are not artists, be trained?

F. Schwegler: I experience a slight blockage when I hear the words art and artist. They include things one can learn, but, above all, one learns how to gain self-confidence and establish a rhythm in one's own work.

Are the students who complete their studies – many of whom remain linked to the school as master pupils for an even longer period – fully-fledged artists ?

Sometimes the opposite takes place and others, who commence quite inconspicuously, finally develop this staying power, are able to produce things of an intuitive nature and of long-term interest.

What is your attitude to the terms talent and capability?

Talent is the paramount requirement for artists. I view capability as being in a position to accept things as they stand. By this I mean that a young artist must approach what lies ahead with confidence, take an idea seriously without knowing where it will end up.

What do you think of the idea of an art-market course as an integral part of college training for would-be artists to better prepare students for the conditions and challenges they will experience in professional practice?

That is undoubtedly one aspect. But when one gets down to the essentials, it is of no importance. I don't do it. Anyone who knows himself and has confidence in his own ability, can solve market and livelihood problems. If he is of resolute character, he can also cope with the other, not vice-versa. I have no objection to students being asked to hold an exhibition whilst still pursuing their training.

What importance does the teaching of manual skills and dexterity enjoy in your class?

Some of my colleagues are of the opinion that certain manual skills should be re-emphasized. In general, however, one should base one's actions on personal ideas. If a student has an idea which he wishes to realize, and for which he needs manual skills, he will learn the required craftmanship much more easily when tackling this concrete project.

Extract of an interview held by C.F. Schröer with Prof. Fritz Schwegler, Academy of Art, Düsseldorf

tional training at college will do little to change this.

Supporters of vocationally-oriented training in art studies base the need for this first and foremost on the fact that graduates are constantly being accused of "market incompetence". They regard the market-remoteness of training at academies as anachronistic since the activities and development within the art sector are determined by the art market. The question is whether students should learn how to market themselves whilst still developing their own artistic ability, or at a later date.

Volker Rattemeyer expresses the following view: "The rapid change in styles and market

It is up to each student personally to decide how important the development of manual skills is going to be during studies

Photo: David Ausserhofer

trends ... clearly shows how problematic it would be to base the training aims of art studies on what the market extols as something new at the time, and then to firmly tie them down to this. It is certainly not the task of art to formulate carefully considered statements which do justice to countless arguments and whose objective correctness is verifiable; on the contrary, it is art's constantly proclaimed right to articulate the new positions in a speculative, obsessed and artistic manner." Harald Szeemann, the influential Swiss organizer of exhibitions, once made a very pregnant observation in this connection when he said that "in art, the one-sided subjective can only be appraised objectively at a later date."

Professional début

There are numerous public and even some private assistance measures, which, in particular, are designed to ease the entry of artists into professional practice. These measures are intended to make the lean period, which frequently sets in after graduation, a little more tolerable, especially for ambitious young artists. A "Federal Competition – Art Students Exhibit" has existed since 1983 in which students can participate whilst still studying. This competition, sponsored by the Federal Education Ministry for the students chosen by the individual colleges – includes a joint exhibition plus catalogue (in the Federal Art Hall), prizes and working scholarships (at Villa Vigoni on Lake Como). The assessment of these promotional measures varies greatly among the artists concerned. There are quite a number of other art prizes and interesting promotional scholarships just for young artists. The main ones are Villa Romana in Florence and Villa Massimo in Rome (via the ministries of education and culture), the scholarship awarded by the Franco-German Youth Organization in Bad Honnef, the Karl Schmidt-Rotluff scholarship (painting only), working and promotional scholarships from the Art Fund in Bonn. There are also promotional "niches" at Art Cologne, supported by the Federal Interior Minister. Many more art prizes for young artists are listed in the "Handbook of Cultural Prizes", including those which are also open to foreigners or even intended for them. This handbook can be frequently found in Goethe Institute libraries.

Not one of the prizes for artists embarking on their career requires a successfully completed college course as an award condition. Interested foreign persons can also apply initially to the German Academic Exchange Service (DAAD) in Bonn to obtain further information on current study programmes and requirements, as well as possibilities of promotional assistance.

Werner
Schulze-Reimpell

TRAINING AT COLLEGES OF MUSIC

There seems to be no lack of talent. Despite the rigid selection criteria and strict entrance examinations, 17,000 persons are currently attending the now 23 state colleges of music in Germany. They include: would-be musicians and music teachers, composers and conductors, concert and opera singers, dancers, pantomimists and actors, jazz and rock musicians, sound engineers (in Berlin and Detmold only) and, at some colleges, future musical therapists (for whom there is, in addition,a special college in Heidelberg, an academy in Erfurt and numerous institutes), and, last but not least, music managers.

Training is provided for the whole of the concert sector, almost all occupational fields in the theatre, and music teaching. For those wishing to study, there are also 15 municipal or private conservatoires offering a varied teaching programme, and 31 schools and colleges of ecclesiastical music, run by the Catholic or Protestant Church. Then there are special training institutions, such as the trumpet academy in Bremen, the vocal and orchestral academies, the *Bundeswehr* Music Training Corps in Hilden (which cooperates with the Dusseldorf College of Music), and last but not least, a teaching institute for blind piano-tuners which has been in existence in Berlin since 1890.

As far as is ascertainable and excluding musicology, some 22,000 young persons are studying in the above-mentioned specialized fields or at teaching insti-

Photo: David Ausserhofer

Concentration and stamina are two essential qualities for the achievement of musical mastery.

tutes for a subsequent career in music. The number of pupils being trained by the thousands of private singing and instrument teachers is unknown.

Of the students in the stricter sense, however, 9,000 are aiming at a teaching profession, such as music teacher at a *Gymnasium* (grammar/college preparatory school), *Hauptschule* (main school) or *Realschule* (intermediate school), frequently, though, as a private teacher, often combined with occasional or regular concert engagements. Of the 1,693 music students at the Cologne College of Music, the largest in Germany, in the 1995/96 winter semester, 612, i.e. more than a third, were following a music teaching course. At the conservatoires and music academies, as many as two thirds of the students are following a course of studies to become music teachers at music schools or on a freelance-basis.

The proportion of foreign students at colleges of music comes to a good 15 percent (almost 20 percent in Cologne, and nearly 25 percent in Freiburg/Breisgau), 11 percent at conservatoires and academies (whereas at universities, the number of foreign undergraduates amounts to no more than about 7 percent).

Development and internal structure of training institutes

Two traditional paths have been merged at present-day colleges of music, i.e. two formerly strictly separate sectors have been combined: the training of artists and music teachers, the "practical performance of music", and music education. This did not take place until just before and after World War II, and, in some cases, included dramatic art and occasionally production training.

Since that time, training for the music professions has been in state hands, i.e. the responsibility of the federal states. In other words, the Federal Government, i.e. the Federal Republic of Germany as a whole, has no say in cultural or training matters.

Thirteen of the sixteen *Bundesländer* (federal states) boast one or several colleges of music – there are four in Baden-Württemberg (Heidelberg-Mannheim, Karlsruhe, Stuttgart, Trossingen), and in North Rine-Westphalia (Detmold, Düsseldorf, Essen with a branch in Duisburg), Cologne (with branches in Aachen and Wuppertal). The colleges in Rostock and Bremen are of recent date. During the GDR (German Democratic Republic) era, Rostock was part of the "Hanns Eisler" College in Berlin. There is a college of arts in Bremen – similar to Berlin – which, in addition to music, also offers teaching courses in visual art and other subjects.

The whole spectrum of music and music-related professions is offered and taught at the 23 colleges of music – albeit with varying points of main emphasis and specialization. It goes without saying that training as instrumentalists, as members of an orchestra or as soloists, as stage or concert singers composers, conductors or music teachers is universally available, and frequently ecclesiastical music courses – but not always for both Christian denominations, however. This latter subject is currently being threatened by inescapable emaciation since the Churches are abolishing a large number of posts with little demand for new blood.

Practice relevance a priority?

Today, music college studies are becoming extremely practical and vocation-oriented, compared with years gone by. This has even reached the stage where occasionally a college only teaches conventional orchestral instruments, prompted by the worry that no-one would want to learn a "useless" instrument as far as earning one's living is concerned.

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Photo: Erich Malter

For anyone wanting to become a professional musician, the foundations must be laid long before studies begin in earnest.

Much more than the universities, all colleges are endeavouring to provide their students with comprehensive preparation for and to facilitate access to their chosen profession. This is also the purpose of the examination statutes which prescribe a large number of subsidiary subjects and which, for example, do not permit the study of just one instrument or a combination of subjects as students think fit. Efforts are also made to optimize artistic talent potential, just as the provision of a broad musical education – music theory, audio-training, music history, composition, and many other things, including physical training – is taken as a matter of course. Since, sooner or later, most instrumentalists also teach, full or part-time, from a professorship at a college of music to a teaching post at a youth music school, or privately at home, consideration is being given to making instrumental tuition studies compulsory for all would-be orchestral musicians. This is already being practised in some cases.

In the same way, the countless events and competitions, which colleges of music organize on their own responsibility, are designed to promote practical relevance and vocation-orientation. Colleges of music (and conservatoires) make an important, sometimes dominant contribution to the municipal music scene.

Some examples: with anything between 300 to 350 public concerts and lecture evenings annually, the State College of Music in Freiburg is the major organizer of concerts in the city and region since concerts are also performed in the rural areas of Central and South Baden. Every two years, a Freiburg student assumes the role of "town musician" for several weeks in a neighbouring community. The college of music in Lübeck holds a series of "musica viva" concerts. The college of music in Würzburg is responsible for "Old Music Days" and "New Music Days". In the remote town of Trossingen, some 200 public concerts are held annually at the State College of Music. And even in the musical city of Dresden, or the metropolis of Hamburg, the colleges of music are the main promoters of concerts.

The question as to the extent training may be guided by the market and the status quo, incidentally, is by no means undisputed. Colleges are naturally attached to their traditions and committed to them. If they have developed specific "schools" in the art of piano or violin playing, every effort is made to preserve their continuity by passing them on. The college of music in Dresden, for instance, is intent on cultivating the typical Dresden orchestral sound, preserving the tradition and at the same time being receptive to traditions in other sectors.

Is it not the job of music colleges anyway to exert an innovative influence on musical life and to promote experiments? Questions of this nature arise not least in any apppointments procedure and choice of teaching staff. Whether a Herbert von Karajan or a Nikolaus Harnoncourt takes over the conductors' class or the college orchestra will have a decisive influence on manner of performance and interpretation, in other words, on the training.

With conductors such as this, who are actively pursuing their profession, the practice-related nature of studies can easily result in the confirmation of prevailing convention. Even so, colleges should prepare students for the fact that styles and views sometimes change quickly.

Basic requirements for music studies

Applicants have often been surprisingly well trained beforehand. "Anyone who has not mastered his trade by his fifteenth year remains a dilettante," Richard Strauss once said. Many have already successfully completed youth music school which runs preparatory classes for would-be professional musicians, or/and have taken part in the competition "*Jugend musiziert*" (Youth Makes Music) sponsored by the German Music Council. Several applicants were even able to attend a *Musikgymnasium*, i.e. a grammar/college preparatory school with a strong music bias. But in the case of all these institutions for early musical education, however, there is a danger of premature virtuoso ambitions, kindled by parents and teachers, and an all-too-intensive sporty approach – which only has technique in mind.

Since the aim of college training also includes general musical and theoretical education, and not merely instrumental or vocal tuition, applicants are, as a rule, expected to be in possession of *Abitur*, i.e. a university entrance qualification, as an admission requirement. The latter however, can be waived if a candidate offers proof of above-average talent. Musicality and technical mastery of an instrument, or the beauty, range and expression of a voice, are examined, and, with differing emphasis according to subject, general music education, composition, singing, speaking and sight-playing.

At the Cologne College of Music, the entrance examination is based on the same criteria as applied in international competitions. The examiners remain anonymous and make their assessment according to a points system. Very high or very low numbers of points are eliminated to be able to exclude the ever-present possibility of purely subjective or emotional factors influencing decisions. The number of applicants is so large in every discipline that the notch has to be set at a high level. Only 10 percent of the candidates pass the entrance examination. And not even they are guaranteed a place since there is simply not enough room for all talented applicants. "Frequently, only every second or third, and in some courses, only every sixth, seventh or tenth applicant can be admitted to the college of his choice, despite having passed the entrance examination," the 1993 *Musikhochschulführer* (music college guide) points out.

For a long time, the study regulations laid down that first-year students must not be older than 27 years of age. The legal basis for this limitation at state colleges, however, is highly questionable. The constitution of the Federal Republic of Germany guarantees the freedom to teach and to learn. In principle, though, colleges of music continue to observe this upper age limit and only exceptionally admit older students, solely for the sake of their subsequent professional opportunities. As experienced musician, for instance, stands little chance of being engaged by an orchestra if he is older than 35.

What makes colleges of music "attractive"?

Wherever possible, music students choose distinguished teachers, not colleges. In other words they apply to the college where the teacher they prefer works. Consequently, colleges are well-advised to engage well-known teachers since this will probably help raise the students' standards. This benefits not least the quality of the college orchestra except in those cases, of course, where pianists outnumber the other similarly-motivated students.

"Names", of course, do not guarantee good training. Outstanding musicians are not necessarily outstanding teachers. It is not seldom the case that they, in particular, are ill-suited to this task and, moreover, are all too often absent. Not everyone is a Dietrich Fischer-Dieskau, who teaches interpretation in Berlin with great success. In the final analysis, colleges are in a dilemma: somehow they all compete with each other and would most of all like to have the stars of tomorrow among their students. They must also be mindful of their external image, if only because of the public authority, i.e. the federal state, with whom the next budget has to be negotiated. Flautist Gustav Schenk, college principal in Freiburg, and cellist Siegfried Palm, head of the Cologne College of Music, guaranteed their institutes the attention of a broad public, enhanced the state's image and maybe even encouraged sponsors and donors.

Time and again, appointment committees let themselves be dazzled by prominent figures. Yet experience has shown that the best teachers are unknown as artists simply because their real talent lies in this field – which they concentrated on in good time. They, too, attract students since their reputation has even spread to other countries – admittedly, only internally amongst teachers and students.

Incidentally, something else should be pointed out: the staffing – and thus, to some extent, the attention which can be devoted to individual students – likewise varies from college to college.

In Cologne (together with Aachen and Wuppertal,) there are currently 390 teachers for 1,693 students, in Dresden, 339 teachers for 856 students; the staffing situation at the colleges in the new federal states is still much better.

The preferences of foreign students provide a good indication of a college's "international charisma". It is not merely because of the city's scenic charm and the nearby Black Forest that almost every fourth music student in Freiburg/Breisgau comes from another country; after all, more than 20 percent of the students in Essen and Karlsruhe are foreign nationals, compared with little more 10 percent in Hanover and even less in idyllic Würzburg (1993 figures). There were only 31 foreigners among the 550 full-time students in Dresden in the 1996 summer semester. They came from twelve countries between East Asia and Turkey, Eastern and Western Europe, North and South America. Although preferences differ in every respect, there are nevertheless no old ties going back to the

Photos: Georg Schreiber

Electronic music has long since entered music colleges, and even the long-reviled light music sector is now included in the teaching programme in many places.

former East-West confrontation. A conspicuously large number of (very talented) Russians is studying in West Germany, in Dresden 10 Japanese out of the 31 students represent the largest ethnic group. It is not always apparent how these foreigers support themselves, especially if they come from Eastern Europe. Although studies are free of charge (unlike Austria, for example), grants for foreigners are more difficult to come by. Wherever possible, they teach, play in bands, help out in small orchestras or do odd jobs.

What attracts young musicians to Germany? Primarily, without doubt, because of the reputation Germany still enjoys as a musical country and the home of many great composers, the diversity of musical life and its receptive attitude towards intercultural contacts. Many, of course, hope for a future career here, and not without good reason, if one looks at the way in which numerous German orchestras engage musicians.

Instrumentalists' opportunities of experience and development

Those who have negotiated all the hurdles and have well and truly matriculated, enter a world and atmosphere of its own, seemingly cut off from the outside world. Based on nearly forty years of experience at many colleges of music, Professor Christoph Richter recently painted an almost idyllic picture of this atmosphere, the students' eagerness to learn, their willingness to work and their enthusiasm:

"What are the distinguishing features of students at colleges of music, what are the prerequisites and reasons for this atmosphere which they create together with the teaching staff?

In the main, it is a mixture of character peculiar to musicians, the fervour and zeal with which they pursue their interests, the seriousness and concentration which their work demands and their particular life-style which is poised between seriousness and dedication on the one hand, and letting off steam and a carefree attitude on the other. Second, it is the things they have in common and the closeness prevailing between pupil and teacher, the joint awareness of working towards a goal, of still travelling the path to that end, and, in many ways, of having to be open to one another. After all, making music is something which really does concern a human being as a whole – something which is so often referred to in ideological terms – body, soul and mind. This essential openness depends on an atmosphere of intimacy and trust which is put to the test in many situations, in frequent individual tuition, in work with small groups, in performing music, in other words, given expression in a controlled manner to what has been experienced, and in the occasionally anxious moments prior to performing to an audience. The particular situation with regard to tuition at colleges of music is characterized by open and trustful relations between teacher and pupil. Working jointly on the possibilities of making music also implies opening up to the other in the emotional sectors. Music college students have much in common. They share an interest in and love of music, a large measure of aptitude in one's approach to it, the desire and intention to achieve high quality and success, the realization that this can only be achieved by hard work, loneliness

and "sticking at it", and the will to attain the goals set. Success is achieved through concentrated effort, great solitude in one's work and resolute handling of oneself."

Admittedly, things often get a bit more tense in the daily round, personal crises are sometimes of a more dramatic nature, and rivalries disturb the harmony. Even so, it is beyond doubt that the young persons who are gathered together here, know that they do not just have to be good, but very good to stand out artistically, and last but not least, to have a chance at all on the labour market. The object of training is not the development of artistic geniuses, but good musicians, fit for their profession. In so doing, professional opportunities are opened up which many a student in no way aspires to in the first instance.

Most instrumentalists regard themselves as future soloists and show little interest in an orchestral career in the initial stages. The college, however, demands orchestral training. At the Cologne College of Music, which has two student orchestras, orchestral phases are prescribed in the curriculum for the six-semester course. Participation is compulsory. More than a few instrumentalists, mainly violinists, do all they can to get out of doing this. The college, however, has, of late, adopted a very restrictive attitude to this practice since orchestral playing is regarded as an important element in the training course as a whole, and not just training for the subsequent choice of career.

The existence of the numerous orchestras outside the colleges is also reflected in the admission of new students. Requirements for orchestral players in the next few years have been estimated. There will, in all probability, be hardly any vacancies for the tuba. Would it therefore not be opportune to stop training tuba players for a while? Colleges, however, cannot become as market-oriented as this. After all, their own 15 orchestras need tuba players.

Composition studies

Opening up professional opportunities for the more than a few composition students – in 1993 there were at least 270 in the whole of Germany, in 1996 there are 24 in Cologne alone, and 20 in Dresden – is too much for colleges. True, light music now lays claim to equal status at colleges which means there is no longer a standard occupational image. What is more, composers from the light music scene enjoy the best prospects.

The entrance examination requires a basic knowledge of music theory, mastery of an instrument, sight-playing and the presentation of a personal composition, and possibly spontaneous improvisation. Some colleges expect candidates to have passed a music theory and composition examination in advance. In most cases, a second subject is compulsory since there is hardly anyone in the serious music sector who can reckon on a permanent post or commissions as a matter of course. Without doubt, studies are of an extremely individual nature, structured according to the inclinations and particular qualities of teacher and pupil. Hans Werner Henze taught at Cologne as a highly-regarded professor of composition from 1980 to 1992. There are five composition teachers in Dresden whose pupils move from one to the other. Courses of study in modern music often take place in association with electronic studios (in Cologne since 1965 etc).

Jazz and pop music

The various fields of light music have long been study subjects. A pilot scheme was launched at the Hamburg College of Music in 1981 with leading artists from the various pop and rock-music sectors and soon came to be regarded as the German alternative to the Berklee School in Boston. A new 12-month course of contact studies has now been set up in Hamburg for persons already working in the music scene. A private jazz and rock school was opened in Freiburg/Breisgau in 1984. The Dresden College of Music has been offering training in the jazz and popular music sector for the last forty years; the Leipzig College of Music has had a "Dance and and Light Music" department since 1968 – things were obviously more advanced in the German Democratic Republic (GDR). An arrangement course has been added as a main subject in Leipzig.

A diploma course in jazz and popular music has been available at Heidelberg-Mannheim since 1993, as has long been the case in Cologne, where the jazz class is now reckoned to be the best in Europe among experts – alongside Graz and Hilversum. Hanover offers an educational music course for teachers in jazz, rock and pop. The vast field of popular music is also of importance in the training courses for music teachers, music psychologists and sociologists.

Training for the musical theatre

Many of the 23 institutes call themselves "Colleges of Music and Drama or the Performing Arts". And, indeed, they train almost all stage singers, both soloists and choral singers, ten train actors too, four opera producers (at the "Hanns Eisler" College in Berlin, in Essen, Hamburg and Munich), five stage directors, seven dancers. One college (Essen) also has a main course of study for pantomimists.

Unlike earlier years, training now places greater emphasis on dramatic art. For many years scenic instruction, i.e. teaching acting skills to opera and operetta singers, left much to be desired. Nowadays considerably greater value is attached to an analysis of the esthetical impact and psychological aspects of roles in arias, duets, recitative and stage situations. This analysis is then carefully worked through professionally with regard to stage presence. Here, the musical, which makes greater demands, may well have provided a certain amount of development aid in this respect. In Cologne, a distinguished teacher

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of dramatic art works with singers to achieve an effective realization of their parts. Many colleges collaborate with local opera houses; the Aachen branch of the Cologne College of Music, for instance, specializes in opera, and is responsible for the production of one programme item per season in cooperation with the Aachen Municipal Theatre – the latest being "The Magic Flute", for which students also played in the orchestra. There are similar cooperative projects at other colleges.

Music colleges still prefer to train soloists – whereas, in reality, there is a much greater requirement for opera-chorus singers. There are very few special chorus classes. Some colleges now combine all singers in one basic course of study, followed by an intermediate examination which decides which professional path can be recommended. Only above-average performance entitles students to further training as soloists.

The musical, as a special course of study, is offered at the Berlin College of Arts, Essen and Leipzig, as well as several private schools (such as the Hamburg "Stage School"). In 1973, the University of Hamburg, in collaboration with the Hamburg College of Music and Performing Arts, set up a course of studies for musical-theatre producers on the US model. The training combines academic theory with musical practice. It states in the study regulations: "In this specialized course, candidates are to acquire the skill to grasp the basic correlations of the musical theatre and to realize them scenically." The "special operatic training" is supplemented by compulsory courses in philosophy or sociology, education, psychology and the history of art. The course also includes several compulsory periods of professional practical experience as producer-trainee or dramaturgic assistant. This work experience also provides insight into the technical side of an opera house. The final examination consists of a theoretical section and the production of a musical-theatre work of personal choice. The examinees must organize everything themselves on a very small budget of DM 6000 – including the engagement and assembly of singers, orchestra, stage designers and technicians. Eight to ten "diploma productions" are performed at the college annually.

Photo: Georg Schreiber

The *Bayerische Theaterakademie* (Bavarian Theatre Academy), headed by Professor August Everding, operates along similar lines. In conjunction with the Munich College of Music, the Bavarian state theatres and the university, it offers a course of "Integrated Stage Training", embracing not just opera, but all theatrical professions. Only in Cologne is there a course of studies in "Modern Music Theatre" under the guidance of Mauricio Kagel. It is open to composers and performers.

Dramatic art training

By comparison, dramatic art classes seem somewhat foreign in colleges of music, but have, in some cases, been an integral component for decades. Admittedly, they bear little reference to the training in the other departments. Interdisciplinary teaching events are rare. No other sector is confronted with so many applicants. Only 0.8 percent of the aspirants were eventually admitted to the college in Hamburg. The training is wide-ranging, more than in the case of singers, and,

Despite the meagre funds at their disposal, musical theatre students sometimes manage to put on a spectacular stage show

apart from acting parts, ensemble instruction and improvisation, embraces physical training, fencing, rhythmic gymnastics, acrobatics, dancing, singing, theatre history and, last but not least, speech training, including use of microphone.

The leading training centres for actors in Germany are:

- *Hochschule der Künste (HdK) Berlin, Fachbereich Darstellende Kunst* (College of Arts (HdK), Berlin, Performing Arts Department)
- *Hochschule für Schauspielkunst "Ernst Busch" Berlin* ("Ernst Busch" College of Dramatic Art, Berlin)
- *Westfälische Schauspielschule Bochum – Institut der Stadt Bochum* (Westphalian Drama School, Bochum – Bochum Municipal Institute)
- *Folkwang-Hochschule Essen* (Folkwang College, Essen)
- *Hochschule für Musik und Theater, Hamburg* (College of Music and Drama, Hamburg)
- *Hochschule für Musik und Theater, Hannover* (College of Music and Drama, Hanover)
- *Otto-Falckenberg-Schule – Fachakademie für Darstellende Kunst der Landeshauptstadt München* (Otto Falckenberg School – Academy of Performing Arts of the State Capital of Munich)
- *Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart* (State College of Music and Performing Arts, Stuttgart)

Whereas would-be opera singers, when seeking their initial engagement, often have to compete with well-trained candidates from the USA and other European countries – which, of course, reduces their chances – graduates of dramatic art classes can fairly safely bank on a beginners' contract. Basically, the public schools of dramatic art (including the two municipal institutions in Bochum and Munich, and the "Ernst Busch"college in Berlin, which all have exactly the same standard) cannot satisfy the demand for new young blood in theatres. This gives students from private drama schools a chance. Some of these schools (such as those in Hamburg, Munich and Cologne) have a good reputation and offer an almost comparative teaching programme, but have to charge not inconsiderable study fees. Opportunities also await the pupils of private teachers, especially on small stages – although they have been far less well trained.

The Federal Labour Office's Central Stage, Film and Television Agency (ZBF), Frankfurt, with branches in other major cities, provides actors with special assistance – free of charge – to find engagements. There are also private agencies doing the same thing, of course.

A "Permanent Conference of Drama Schools" ensures that there is an exchange of experience, coordination of curricula and joint strategies with regard to higher education problems or in relations with stage agencies and theatres. The latter occasionally criticize the training of actors as too remote from practice, and also with regard to basic skills, such as speaking. The drama schools, on the other hand, complain about the abrasive treatment of novice actors at small theatres. A meeting of (public) dramatic art schools takes place annually, in conjunction with workshops and a national competition for the promotion of young actors, endowed with prizes by the Federal Minis-

HARD - BUT NOT AUTHORITATIVE

What are your main objectives?

Leimbacher: My greatest wish is to create as productive a climate as possible. By this, I mean a climate which is not too scholastic and authoritative, but one which permits risks, freedom, differences – whilst simultaneously offering protection, in other words, not the tough conditions prevailing in theatrical life. At the same time, however, a drama school must prepare its pupils for this reality. In my eight years as a dramatic art teacher, I have often witnessed students, who have been overcosseted, experiencing a brutal shock at a later date. I have seen highly talented actors foundering on the realities of theatre life. It is simply not enough to teach them their trade. They must also be armed for a profession which is anything but easy. This is more important than ever, especially for the young generation. They are starting out with a quite different set of preconditions than we did.

Where are the main differences?

Leimbacher: When I began 35 years ago, almost all drama school candidates already had major battles behind them. They had to hold their own against a family who wanted to force them into a bread-and-butter profession. They were battle-tested and militant. And, that, in the final analysis, is what one must be in this profession. Today, the path is much easier for most of them. They have a marvellous openness, but are less militant than formerly. They first have to learn how to fight.

Extract of an interview with Christoph Leimbacher, the new director of the Falckenberg School of Dramatic Art in Munich, Süddeutsche Zeitung, July 1996

AUDITION MARATHON

A selection procedure takes place once a year at the Essen Folkwang College. Applications must be submitted by 31 October. The semester begins on 1 April. How can candidates prepare themselves for their first audition? Here are some tips by Hanns-Dietrich Schmidt:

- **Gain initial experience in amateur dramatics or school plays, and go frequently to the theatre and cinema.**
- **Select roles which correspond to social and personal environment or age.**
- **Prepare oneself on one's own for the part, preferably ignoring advice from family or friends, since personal feeling is more important.**
- **Three to five minutes per role suffice for an audition**
- **Wherever possible, passages should be chosen which can be regarded as monologues.**
- **No attempt should be made to fulfil the apparent expectations of the examiners by resorting to vehemence or doing a "star turn".**
- **Keep costume and props to the bare essentials.**

Bonner General Anzeiger/August 1996

try of Education and Science, Research and Technology. Each school presents itself with a performance by students in their final semester. Producer-students are frequently required to complete a basic training course in acting. A knowledge of culture, art and theatre history, education and literature is also expected.

Parallel to the *"Musiktheater-Regie"* course, which trains would-be musical-theatre producers, a further course entitled *"Schauspieltheater-Regie"* for prospective stage-play producers was set up in Hamburg in the late 1980s. This course of study, in which university professors dominate, consists of lectures and seminars concerned with dramaturgic aspects, play and production analysis, practical courses on philosophy, dramatic theory and dance theory (taking Pina Bausch as a model), and, last but not least, introduction to theory and practice in the audio-visual media. Fencing, rhythmics and elocution are included in the curriculum. During studies, scenes and playlets are produced for public performance, and then, at long last, after eight semesters, students sit the diploma examination.

The market opportunities for qualified musical theatre or stage-play producers are very good. Many, however, do not want to start their career as an assistant producer, but as a producer in their own right – which not all succeed in doing. The number of female producers, especially among producer-students, is growing. They account for about one third.

Among would-be actors, about two thirds are women. Unfortunately, there are more male than female roles in dramatic literature, so that the man-woman ratio in theatre companies is the other way around, i.e. there are only roughly half as many vacancies for women.

Dancing and supplementary disciplines

The Essen Folkwang College of Music, Theatre and Dancing enjoys a special position among music schools. Inspired by the existence of an "Academy of Movement, Speech and Music" in Münster, which propagated a combination of the arts in a stage production, but which got into financial difficulties in 1927, the artists and teachers at the academy, with the support of the mayor of Essen, founded the Folkwang School in which the "arts of expression" were to be taught, even to amateurs. Music, dance and speech were regarded as the expressive arts. The training was receptive to all avant-garde trends of the time. The link with the theatre was institutionalized, so to speak – the school's principals were also in charge of the Essen opera house and the municipal orchestra. Choreographer Kurt Jooss soon combined the Folkwang dance studio with the municipal theatre ballet company and developed his own special form of contemporary dance, the famous Laban School. Kurt Jooss emigrated to England in 1933 with his ballet and colleagues.

This tradition was resuscitated in 1945. Kurt Jooss returned and in 1959, one of his pupils, the world-famous dancer Pina Bausch, graduated from the Folkwang School. Three years later she joined the newly-founded Folkwang corps de ballet as prima ballerina and took charge of the ballet in 1969. As it was prior to 1933, the Folkswang School is an experimental field of contemporary dance and dance theatre, which was basically created here. Teaching and research are interlinked with the operating methods of a *compagnie de danse*.

PILOT SCHEME AT THE BERLIN STATE BALLET SCHOOL AND THE SCHOOL OF ARTISTRY

Within the framework of a pilot scheme by the Federal Government-Federal State Commission for Educational Planning and Research Promotion, an integrated school training concept was successfully devised and tried out. It culminates in a *Realschule* (intermediate school) final certificate and makes the acquisition of a full-time vocational school certificate as "State-certified stage dancer" or "State-certified artist" possible. The Federal Ministry of Education, Science, Research and Technology (BMBF) and the City-State of Berlin have already each subsidized the project to the tune of DM 800,000. By way of a model, it proved possible to offer pupils an innovative school concept of vocation-oriented, professional training. The linking of this training with normal school is unique in the whole of the Federal Republic of Germany. The school was created out of the former "Berlin State Ballet School" and the former "School of Artistry" – which were founded in the eastern part of Berlin in 1951 and 1956 respectively. The school is open all day and has boarding facilities. General and artistic instruction are adjusted to each other in the best possible manner. The timetable of the would-be ballet dancers includes: classical dancing, gymnastics, historical dancing, pas de deux, ballet and dance history, and movement analysis. The subsequent professional artists are trained in the following subjects, among others: trapeze, tight rope, equilibristics, juggling and acrobatics. The eight-year training course embraces primary school classes 5 and 6, and *Realschule* classes 7 to 10, followed by two years at a full-time vocational school for stage dancing and artistry. The aim of the school is to combine professional dance training with comprehensive general education and to award qualifying final certificates which offer further chances of professional development.

The teaching programme in Essen embraces modern dancing, classical ballet, folklore, the theory and methodology of dancing (children's and amateur dancing included) and choreography. Dance studies must commence at an early stage and the admission requirements are hard to categorize universally. They are best summed up by the word "talent".

There are also dancing and ballet classes elsewhere. In Munich, for instance, training has been accentuated by the opening of an intensive ballet insruction centre. The college in Cologne recently took over the former municipal ballet school which will now be devoted mainly to classical ballet, thus offering an alternative to Essen. But in the same way as classical dancing is likewise taught in Essen, modern trends are also to be catered for. One unusual feature is the continuation of the school of ballet in Berlin which, during GDR days, made a name for itself, among other things, by adopting Russian traditions (see details given in box).

The ability to study pantomime as a main subject at the Folkwang College in Essen is absolutely unique in Germany. Pantomime was first introduced in 1956 as a supplementary subject for students at the Dramatic Art Institute and in the opera class. In 1965, under the direction of Professor Günter Titt, it became a main subject and thus the sole training institution for professional pantomimist. The class was soon presenting itself as a troupe in guest performances. Titt-pupil and drama director, Peter Siefert, has been in charge of the pantomime class since 1994.

Photo: Georg Schmidt

Classical ballet – even if students decide on modern forms of dancing at a later date they must first grapple with the classical styles

The teaching programme includes *commedia dell'arte* acting techniques, clowns theatre, masque theatre, slapstick, chorus theatre and mime. "The training has three main objectives: students are to be provoked into discovering new pantomime forms, concepts and content. They must also show creative ability in pantomime's neighbouring and allied fields. As performers (solo pantomime, ensemble performer, theatre clown, entertainer), producers (pantomime producer, mime choreographers, gag masters, fencing masters) and authors, teachers and ensemble directors, they are supposed to further develop the movement (mime) theatre. There is no fear of coming into contact with cabaret, entertainment or children's theatre."

Examinations

First and foremost, intermediate examinations offer students the oportunity to establish whether they really have sufficient aptitude for the profession they aspire to. The examinations act, as it were, as a sifter through which examinees can fall. This hardly ever occurs in the diploma, i.e.final, examination. Insistence on an examination in theoretical subjects is inexorable. Instrumental virtuosity is not enough on its own.

Many ask themselves what use a diploma actually is. Anyone who is offered an engagement beforehand, is usually prepared to forego the examination at short notice. In the outside world, only ability counts in applications. No-one ever asks for a certificate. Even so, the colleges advise students to take the final examination as a personal safeguard for their eventual pension, since training-time without proof of successfully completed studies may well not be recognized at a later date. At the college in Cologne, 93 percent of all orchestral musicians sit the examination.

Anyone obtaining the mark "Very Good" in the final examination (diploma), can further qualify in a continuation course, concluding with a concert examination. Everyone has to apply for this in Cologne even if the basic requirements have been fulfilled at the applicant's own college. Students passing the examination "with distinction" in Munich, can, on the recommendation of the examining commission, be admitted to a master class. The pattern followed by the promotion of talented persons in other colleges is similar to Cologne and Munich, sometimes requiring special application, and sometimes not.

Consequently, one seldom hears graduates complaining about professional prospects. True, few orchestral vacancies can be expected at the moment as the rigid economy measures on the part of the public purse make their effect felt on musical activity, and particularly since the closure of theatres and disbandment of orchestras cannot be ruled out. Even so, the responsible persons at colleges of music are optimistic about the future – at least in this respect there is no difference between such colleges as Cologne and Dresden.

The number of musicians officially registered as unemployed is minimal. Almost all graduates have found a position so far or are keeping their heads above water with tuition or minor engagements. And especially for foreigners from the Far East, studying in Germany not only seems to enhance their professional market value, but also to contribute to their personal prestige.

Professional field of actors, musicians and producers/conductors

Theatre/Media	Form of work	Status/Contract	Prospects
1. Public Theatres (municipal, state and regional) and Orchestras	**1.a Ensemble work** (with alternating theatrical and orch. artistic commitments)	**1.a Film engagement** (contracts of one or more years for actors, producers and conductors, and, as a rule, permanent contracts for orchestral players)	**1.a From stagnating to unfavourable** (Econ. measures with reduction of ensembles, trend towards "seasonal activity")
	1.b Guest work (often specialized commitments/roles in productions and performances of a stage play or concert, also solist evenings and other short engagements, temporary work etc)	**1.b Freelance work** (piece, lump-sum, time-limited or evening contracts – undertaken in part by freelance, in part by gainfully-employed persons, usually the latter in the case of actors)	**1.b Stagnating,** but good, on the other hand, for sought-after "stars" and "specialists" amongst musicians, singers and conductors
2. Private Theatres/ Independent Groups	**2.a Guest work** (similar to 1.b)	**2.a Freelance work** (frequently piece or evening contracts, otherwise like 1.b)	**2.a Mixed,** in the case of light entertainment theatres, critical in places
	2.b Tours and musicals (with private touring companies and musical firms, often highly specialized/work sharing)	**2.b Temporary engagement** (time-limited or piece contracts, mostly gainfully-employed except for stars)	**2.b Considerable differences** between "stars" and other artists
	2.c Ensemble work (usually many-sided or target group-oriented in small "independent groups", cabarets, dance ensembles etc)	**2.c Mixed** (all legal forms possible, occasionally ensemble work too as civil trading partnership)	**2.c** Trend unfavourable at the moment because of reduced expenditure by public purse
3. Festivals and Open-Air Theatres	**Seasonal work** (frequently during the holidays = between theatre/concert seasons)	**Frequently freelance per play/ concert/season** (often permanent members of theatre companies/orchestras)	**Currently unfavourable,** cyclical at present, however
4. Education/ Training	**Teaching activity** (mainly part-time)	**Normally part-time work** (Similar to 3., especially for instrumentalists, singers and producers at music schools and colleges, also full-time self-employed to a limited extent)	**Still stable** (particularly in the case of "sought-after" instruments) usually less lucrative
5. Television/Radio/ Film	**5.a Permanent post** (of various types in public broadcasting, temporary contracts in some cases)	**5.a Film post** (only for orchestral players and a few posts as speakers and producers)	**5.a Unfavourable mid-term** (because of financial crisis in public broadcasting)
	5.b Short-term engagements (Many-sided or specialized requirements by public and commercial radio, film, TV production and film-dubbing firms)	**5.b Freelance for length of production** (partly by permanent members of theatre companies/ orchestras, frequently by self-employed persons)	**5.b Mixed** private TV production and publicity in demand at present, likewise film "dubbing"

Source: prepared by the Cultural Research Centre in 1996, taking into account documents from the Cultural Policy Archives and the *"Blätter für Berufskunde"* published by the Federal Labour Office

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Bundesministerium für Bildung, Wissenschaft, Forschung und Technologie (BMBF)
(Federal Ministry of Education, Science, Research and Technology)
Heinemannstr. 2
D-53175 Bonn
Tel. * 2 28/57-0
Fax. * 2 28/57-20 96

DAAD – Deutscher Akademischer Austauschdienst
(DAAD – German Academic Exchange Service)
Kennedyallee 50
D-53175 Bonn
Tel. * 2 28/8 82-0
Fax. * 2 28/8 82-4 44

Deutscher Musikrat
(German Music Council)
Weberstr. 59
D-53113 Bonn
Tel. * 2 28/20 91-0
Fax. * 2 28/20 91-2 00

Deutscher Bühnenverein
(German Theatre Association)
St. Apern-Str. 17-21
(Kreishausgalerie)
D-50667 Köln
Tel. * 2 21/2 08 12-0
Fax. * 2 21/2 08 12-28

Internationale Gesellschaft der Bildenden Künste
(International Society of Visual Art)
Weberstr. 61
D-53113 Bonn
Tel. * 2 28/21 61 41
Fax. * 2 28/20 61 05

Genossenschaft Deutscher Bühnen-Angehöriger
(Association of the Theatrical Professions)
Postfach 130270
D-20102 Hamburg
Tel. * 40/44 51 85
Fax. * 40/45 60 02

Deutsches Tanzarchiv Köln
(German Dance Archives, Cologne)
Subbelrather Straße 7
D-50825 Köln
Tel. * 2 21/55 20 14
Fax. * 2 21/5 50 77 11

Rektorenkonferenz der Musikhochschulen in der Bundesrepublik Deutschland
(Rectors Conference of Music Colleges in the Federal Republic of Germany)
Dagobertstr. 38
D-50668 Köln
Tel. * 2 21/91 28 18-0
Fax. * 2 21/13 12 04

Sekretariat der Ständigen Konferenz der Kultusminister der Länder (KMK)
(Permanent Conference of the Ministers of Education and Culture of the Länder/KMK)
Nassestr. 8
D-53113 Bonn
Tel. * 2 28/5 01-0
Fax. * 2 28/5 01-3 01

Ständige Konferenz Schauspielausbildung (Permanent Conference of Dramatic Art Training)
Harvestehuder Weg 12
D-20148 Hamburg
Tel. * 40/4 41 95
Fax. * 40/4 41 95-6 66

Zentrale Bühnen-, Fernseh- und Filmvermittlung für Darsteller und andere künstlerische Berufe der Bundesanstalt für Arbeit (ZBF)
(The Federal Labour Office's Central Theatrical, Television and Film Agency for Actors and Other Artistic Professions/ ZBF)
Feuerbachstraße 42-46
D-60325 Frankfurt/Main
Tel. * 69/7 11-0
Fax. * 69/71 11-5 92

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Hella Roth

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